







1917-1918

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Art Association
of Montreal.

SEVENTEENTH LOAN EXHIBITION

OF

Paintings in Oils and Water Colours,

ON THE OCCASION OF THE OPENING OF

THE NEW GALLERY,

29th November, 1893,

BY

HIS EXCELLENCY THE GOVERNOR GENERAL

AND

THE COUNTESS OF ABERDEEN.

6,

Catalogue writ

Art Association of Montreal.

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HIS EXCELLENCY THE GOVERNOR GENERAL.

THE COUNTESS OF ABERDEEN.

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Loan Exhibition, November, 1893.

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MONDAY
AT THE ART ASSOCIATION.

A Fine Loan Collection Now On View to the Public.

Representatives of the Work of Rembrandt, Remmer, Turner, Jules Breton and Delacroix.

The public of Montreal are very much indebted to the Art Association for the opportunity offered of seeing the splendid loan collection of pictures now on exhibition in the new gallery. It is decidedly the best exhibition ever held in Montreal and reflects great credit on our city. Without at present going into extended criticism, reference may be made to a few of the principal paintings.

There is a remarkably fine portrait of a lady by Rembrandt, the great glory of the early Dutch school. The face is made beautiful by its bright, intelligent expression, and the painting is full of character and strong in color, and in the artist's best period.

Near it is a portrait by Franz Hals, of a colonel of the Artists of St. George, which is a fascinating work. Its color and broad free treatment are worthy of all admiration, and what a face to study! As we look at it we easily transport ourselves in imagination to the grand days of Holland, and enter into the life of her victorious citizens, of whom this colonel is evidently a typical example. What a bold, strong face he has, and what humor in his eye! As he pauses to draw on his glove a merry look comes over his face, as some pleasant thought suggests itself to him. Surely, judging by his portrait, a brave and clever man he was, but as surely would we hear many a lively and interesting tale could these lips but speak. Of the Dutch school there is also a fine interior and courtyard scene by Peter de Hooch, the great painter of sunlight.

In the English section, besides splendid examples of Gainsborough and Sir Joshua Reynolds, there is a very attractive portrait, by Romney, of Mrs. Wright. The catalogue does not tell us who Mrs. Wright was, but charming she must have been. She lives on canvas through the genius of the artist, and is depicted with so much spirit that, while we look, she almost seems to move. There is a wonderful charm about this picture, and it will certainly be one of the favorites among the portraits. The English land-

Turner's "Rain, Steam, and Great Bridge" is another work of the master, and is highly mentioned by English writers as one of the highest pieces.

In the centre of the French pictures is the fine painting by Jules Breton, "The Communicants," and the procession of children in white (and how wonderfully these white robes are painted!) going to their first communion. This beautiful painting has always been considered Breton's masterpiece. Near it is a remarkable work by Delacroix, perhaps the greatest artist of France. Under a lurid sky a vessel is seen tossed about by the stormy waves of Lake Genesareth. The disciples have not yet aroused their Master, but the time has come for them to do so, and then the command will issue forth and the waves be still. The scene is grandly depicted by the great artist, and the action and color are wonderful. We would like to refer to other paintings and hope to do so later.

Meantime it is hoped the public will show their appreciation of the generosity of the owners of these fine works of art by going in large numbers to see the exhibition, and by so doing encourage the Art Association in the good work it is doing for the cause of art in Canada.

It is not often that a city the size of Montreal has the opportunity of seeing such magnificent pictures as are now upon the walls of the new picture gallery, forming the seventeenth loan exhibition of paintings in oils and water colors. 'Outside of New York and Boston,' says Mr. W. Brymner, R.C.A., 'such another collection could not be brought together on the continent of America.'

It is a privilege to behold such marvels of the painter's art, which beget increasing admiration, as they reveal new beauties, the more familiar they become. The collection is a credit to the artistic taste of the owners, and the public owe the latter a debt of gratitude for their generosity in lending them. Visitors will also have an opportunity of seeing the new art gallery and accessories, with their appropriate decorations and arrangements for the comfort of the public.

The present loan collection comprises some very fine examples of the celebrated Dutch school of the seventeenth century (east wall); representative paintings of the great English portrait and landscape painters of the eighteenth century (south wall); characteristic paintings by the French artists of 1830 (west wall) and paintings by present day artists.

'There are four paintings on the east wall that are equal to anything to be seen anywhere, Nos. 33, 64, 35 and 67.' Such is the mature judgment of a well-known Canadian painter.

INTRODUCTORY.

In presenting the Catalogue of the Seventeenth Exhibition, on the occasion of the opening of the new gallery, the Council have great pleasure in congratulating the members on the completion of the new building. This satisfies wants that have been long felt, by providing larger and better art class rooms, library and reading room, than the Association has had in the past, and a new gallery for exhibition purposes. The present loan collection comprises some very fine examples of the celebrated Dutch school of the seventeenth century, and representative paintings of the great English portrait and landscape painters of the eighteenth century, whose works, with very few exceptions, the Council have not hitherto had an opportunity of exhibiting. There are also characteristic paintings by the French artists of 1830, and by the best painters of to-day. The Association is very much indebted to the following owners of works of art for their generosity in lending them.

MR. R. B. ANGUS.

MR. SAMUEL BELL.

DR. A. A. BROWNE.

MR. JAMES BURNETT.

MR. SAMUEL COULSON.

HON. G. A. DRUMMOND.

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MR. ANDREW T. TAYLOR.

MR. F. WOLFERSTAN THOMAS.

MR. W. C. VAN HORNE.

In writing the short notices of the artists in this catalogue the Committee have made use of the following works of reference :—

Great Artists' Series, *Sampson, Low & Co.*
Hand Books of Art History, *Sampson, Low & Co.*
Les Artistes Célèbres, *Librairie de l'Art.*
The Barbizon School, *D. C. Thomson.*
Conversations on Art, *T. Couture.*
Catalogue of the works of Jongkind, 1891.
Portfolio Papers, *P. G. Hamerton.*
Life of Turner, *P. G. Hamerton.*
Lettres d'Eugène Delacroix.
Bryan's Dictionary of Painters and Engravers.
Artists of the 19th Century, *Clement & Hutton.*

Committee for Catalogue
E. B. Greenshield & Co.

Water Colors are marked thus †

CATALOGUE.

ARTZ, (David Adolphe Constant).....Dutch

Died 1890

Born at the Hague, Holland. Pupil of Mollinger and of Josef Israels.
Vice-President of the International Jury, Exposition Universelle,
Paris, 1889. Legion of Honour, France, 1889.

† 1—Dutch Woman Knitting.

BOSBOOM, (Johannes).....Dutch

1817—1892

MEDALS:—At Paris in 1855 and 1889; at Philadelphia in 1876.
Knight of the Order of the Lion, of the Crown of Oak and of
Leopold.

“He is the painter of day-light and its effects upon architectural features. None perhaps has had so true and just an apprehension of the plastic quality of an interior as Johannes Bosboom, and none perhaps has revealed so much of its pictorial significance, or struck from its suggestions a note of such peculiar yet engaging romance. It is quite without reference to their relation to man, it is wholly for themselves, that he paints his cottage corners and his vast and lofty aisles; and to present them as he sees them, through the exquisite gradations of their aerial envelope, is for him the only function of Art.”

W. E. HENDRY.

2—Interior of a Church

† 3—Dutch Kitchen

BRETON, (Jules Adolphe) H. O.,.....Paris

MEDALS :— Salon 1855, 1857, 1859, 1861, and Medal of Honour, 1872 ; First Class, Exposition Universelle 1867 ; and also at London, Vienna and Brussels. Officer Legion of Honour, 1867. Knight of the Order of Leopold, 1881.

" Breton is at once a painter of landscapes and of human nature. The two are harmonized in such just proportion, and with such great ability, that he occupies the rare position of excelling in two distinct branches of art. His eye for colour is almost faultless and his technical capacity is beyond question."

S. G. W. BENJAMIN.

" There is with M. Breton a profound sentiment for rustic beauty. He has comprehended the grave, serious and vigorous poetry of the country, which he expresses with love, respect and sincerity."

THEOPHILE GAUTIER.

" He is a true poet and true painter."

P. G. HAMERTON.

4—Les Communiantes

" Parmi les frais lilas, les renaissants feuillages,
Par ce printemps qui chante et rit dans les villages,
Par ce dimanche clair fillettes au front pur.
Qui marchez vers la messe entre les junes branches,
Avez-vous pris au ciel communiantes blanches,
Vos robes de lumière ou frissonne l'azur !"

JULES BRETON.

BRYMNER, (William) R. C. A.....Montreal**5—Landscape**

CAZIN, (Jean Charles) H. C.,Paris

MEDALS:—Salon, 1876, 1877, 1880. Legion of Honour, 1882.

This celebrated landscape painter of to-day studied under M. Lecocq de Boisbaudran, who was also the master of such now well known men as Leon Lhermitte and Paul Renouard. Cazin has successfully experimented in almost every form of expression in art, oil and water colours, pastel, gouache, wax, faience, marble,

6—A Hot Summer's Day.**CONSTABLE, (John) R. A.**British

1776-1837

The whole work of Constable the great naturalist in landscape art, is a protest against the conventionalism of the 18th century. A fervent admirer of Claude and Poussin in classical landscape, he felt that all great art was original and so he painted his beloved Suffolk scenery as he saw it and felt it, and in his own way. No artist has ever had a more passionate love for the place of his birth than Constable had for East Bergholt and the fertile valley of the Stour. Though it was long before his work was appreciated and although his genius was never properly recognized in his own country while he lived, he was sustained by a firm conviction that his work was good and would eventually be understood. His family life was happy and he had the warm regard of his friends. He was not elected to the Academy until after the death of his wife, who had shared the long years of discouragement with him. On the day of his election he said, "it has been delayed until I am solitary and cannot impart it." Constable knew the value of intelligent criticism and was not affected by that of the ignorant. "Mr. ——" he says "called to see my picture and did not like it, so I am sure there is something in it." "Very true," he said another time when some alterations were suggested, "but don't you see I might go on and make the picture so good, that it would be good for nothing." Constable exerted an important influence on the landscape art of this century. In 1824, a painting of his was exhibited in the Salon. Its effect on the

artists of the romantic movement in France was immediate, and we find Delacroix writing of him, "Constable is one of the glories of the English; he and Turner are true reformers, they have departed from the routine of the old landscapists. Our school has greatly benefitted by their example. It has great need of new life infused into it; it is old while theirs seems young. They look at nature and we are occupied in imitating pictures." The genius of Constable was fully acknowledged by the artists of France and it acted as an inspiration on those young and enthusiastic men who were to become the greatest school of modern times.

7—A Lock on the Stour

COROT. (Jean Baptiste Camille).....French

1796—1875

Legion of Honour, 1846, and Officer, 1867.

The history of landscape art bears out the saying of Whistler: "Art seeks the artist alone, where he is, there she appears and remains with him, and when he dies she sadly takes her flight." Visiting France nearly three hundred years ago, she reveals the great painter of sunshine, Claude Lorrain, passing to Holland she dwells with Ruysdael and Hobbema, painting the peaceful scenes of their native land, then she flies to England inspiring the genius of Turner and Constable, and again we see her returning to France when the men of 1830 appeared, young, strong and impetuous, carrying the art to its highest point. The work of these men was largely influenced by Constable and Turner. The life of Corot, the leader of the school, was a singularly happy and contented one. Bright and cheerful, singing to himself as he worked, generous to a degree, loved by all, he leaves a record of a beautiful character, pleasant to dwell upon, "a splendid evidence that a man may be an artist of the greatest power, while he remains modest, lovable and kind." Corot has left a number of sketches which show, as do his early paintings, the patient training he went through. This careful study and the knowledge acquired, enabled him to paint afterwards with wonderful freedom and breadth. His work improved up to the

Constable, a much his age, and his relation, Constable's a revelation in France, able, the pended dialogue than m. There in the e reputat Stour." well.



No. 1, Johannes Bosboom. Do not miss this splendid Bosboom, it will delight you. You are in the interior of a cathedral, with its dim religious light, its effect of space, and tone poems of cold gray stone and warm dark oak.

Contemporary with Turner was Constable, who, though not so brilliant, had a much greater influence on the art of his age. Turner's art, like himself, was entirely individual, and, although a revelation, could not be imitated. Constable's art was an inspiration as well as a revelation, and led to a complete revolution in landscape painting, especially in France. The very interesting and able, though necessarily brief, notice appended to this painter's name in the catalogue renders it unnecessary to do more than make a very short reference to him.

There is only one example of Constable in the exhibition, but it well maintains his reputation. It is called a "Look on the Stour," a spot, doubtless, that he knew well, for he was born and brought up in

the Valley of the Stour, and loved to paint the quiet Suffolk scenery. An enthusiastic admirer and copyist of Claude and Reynolds at one time, we can see in this picture how far he had emancipated himself from their conventionalism and had drunk at the fountainhead of nature, from which he was never afterwards to depart. This picture is somewhat dark and wants a strong light to reveal all its beauties, especially of the foreground, but the magnificent daring and bold handling of the middle and extreme distance shows very readily and unmistakably the splendid work of a very great master. In the technique one is reminded of how Michael Angelo used to hew out his statues, as with great gusto of power, energy and genius.



There is with M. Breton, says the
while Gentles, a profound sentiment
for rustic beauty. He has comprehended
the grave, serious and vigorous poetry
of the country, which he expresses with
love, respect and sincerity. He is rep-
resented at the gallery by 'Les Commu-
nists,' No. 2, an old favorite of the at-
tending public of Montreal. Those who
have not yet seen these white-robed
communicants walking to church in the
faint spring-time, above them the fire-
like and opening leaf buds, should take
this opportunity of experiencing & see

end of his life, and his latest paintings "though sometimes less attentively carried out in details, are richer and fuller of his great qualities of tone and colour." "He was the artist poet of the morning and of the evening, the delightful painter of twilight, of rosy dawn and dewy eve. He was the man of all others who could paint the atmosphere, and who could invest every landscape he produced with a romanticism and charm which are thoroughly wonderful."

8—Landscape

9—Une Symphonie

10—Pont de Gertz

11—Landscape

12—Les Gaulois

13—Peasant Girl

COTMAN, (John Sell) British

1782--1842

One of the Norwich School, Cotman takes his place in the front rank of his profession. Cosmo Monkhouse, his latest biographer, says he was "one of the most original and versatile artists of the first half of this century, a draughtsman and colourist of exceptional gifts, a water colourist worthy to be ranked among the greater men, and excellent as a painter of land or sea." After his death his paintings were sold at Christie's for a few pounds apiece. But opinion has changed since then, and he has for long been recognized as a great and rarely endowed artist.

14—Landscape

COUTURE. (Thomas)..... French

1815-1879

Born at Senlis. Pupil of Gros and of Paul delatRoche.

MEDALS:—In 1844, 1847 and 1855. Legion of Honour, 1848.

The chief work of this French historical painter is "The Romans in the decadence of the Empire." It is now the property of the State. As an admirer and defender of David he occupied a peculiar position, living as he did among the great painters of the Romantic movement. Though he appreciated Gros and Géricault, the originators of the movement, he could not see the great results it was to lead to. In his book "Conversations on Art," he repeats the words of his master, "Ah, Couture, if you were only older, we would crush these abominable romancers."

15—Study of a Head *money***COX (David)**..... British

1783-1859

David Cox, the eminent English painter, commenced his art career by painting scenes for the theatre, and travelling with the actors from town to town. He soon grew tired of this and took to teaching. When twenty-two years old, he made his first sketching tour in Wales. At this time he charged two guineas a dozen for his landscapes in Sepia! Later on he got forty pounds for works that have recently sold for three thousand pounds. Until about 1837, he painted in water colours only, but after that he painted in oils as well, taking lessons from Muller, for whose work he had a great admiration. In 1844 he paid his first visit to Bettws-y-Coed, and stayed at the "Royal Oak." This beautiful Welsh county became his favourite sketching ground, and has since been intimately associated with his name. Cox was an admirable painter in oils, but his chief fame rests on his water colours. These are broad in treatment; have a wonderful atmospheric brilliancy, and great truthfulness of tone, and they secure for him a place among the first English landscape painters.

+ 16—Terrace of Haddon Hall *R.B.H.*

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The representative pictures of the French school (1830), forming part of the loan collection in the new art gallery number amongst them some very striking and able works.

Corot, the artist poet of the morning and of the evening, the delightful painter of twilight, of rosy dawn and dewy eve, is represented by six characteristic works, atmospheric, romantic and charming, bearing evidence of the mode of Constable and Turner, artists who exercised considerable influence over the school of which he was the head. Each of the eight canvases has a peculiar beauty of its own, but Nos. 11 and 3 are particularly pleasing in subject and naturalness.

Couture, the French historical painter, is represented by the 'Study of a Head,' No. 15. It is a scholarly piece of work effective in its disposition of color, light and shadow.

Apart from its merit as a painting, which is great, Cotman's 'Landscape,' No. 14, is interesting as a piece of real Norfolk scenery—flat country, with sluggish rivers, 'broads' and 'meres,' abounding with fish and water fowl.

David Cox, who, in his lifetime obtained forty pounds for works that have recently sold for three thousand pounds, is represented by 'Terrace of Haddon Hall,' a small water-color.

Old Crome is seen at his best. 'The Mill Pond' and 'Waterloo Farm' are full of sweet color and beauty and the feeling of air and space. The gray, cloudy sky against the luminous deep browns and olive greens of the massed foliage, the mill and the water, create a feeling of 'richness' difficult, if not impossible, adequately to describe.

But, whilst we are treating of landscape, we cannot help making a reference, if but a passing one, to Old Crome. We have a charming example of him in the picture entitled "The Mill Pond," and which will, no doubt, endear him to many who may not have seen his work before. It is no tour de force, but a delightful bit of entirely quiet, good painting. The liquid, mellow, perfect beauty of the whole composition and color attracts one more and more as it is looked at. There is, perhaps, nothing in it quite so masterly as the upper half of the Constable, but it is uniformly good from the first ripple on the water at the edge of the picture up to the tips of the wings of the clouds. The composition is well studied and composed, not with the stiffness and arbitrariness of Claude or Poussin, but so naturally and sweetly as to conceal the artist's hand.

The other example of Crome, entitled "Waterloo Farm," is a very strong impasto picture, somewhat scumbly and just a little hard, but very good in quality, although missing the charm of the "Mill Pond."



CROME, (John).....British

1769—1821

John Crome or as he is better known, Old Crome, one of the greatest of English landscape painters, was born in 1769. For some years he practised his art under great difficulties, but these were overcome when he settled at Norwich as a teacher of painting. He soon gathered round him a little school of painters and founded the Society of Norwich Artists, which held exhibitions from 1803 to 1833. He was the leader of the Society and its chief glory. He occasionally exhibited at the Royal Academy, but his work was little known outside of Norwich and its neighbourhood until 1877, when a special exhibition of the Norwich school was held at Burlington House, which attracted great attention. Crome was a strong admirer of Hobbema and Ruissdael; like them he was an earnest lover of nature, portraying truthfully and with a poetical charm the scenes among which he lived and worked. He was an admirable draughtsman and fine colourist, and his sunny landscapes by the slow Norfolk streams delight us with their sweet colour and beauty, and feeling of air and space. With Constable and the other early English landscapists, he forms a connecting link between the great Dutch artists of the 17th Century and the French School of 1830.

17—The Mill Pond *Eng*18—Waterloo Farm *N***DAUBIGNY, (Charles Francois).....French**

1817—1878.

Legion of Honor 1859, Officer 1874.

The life of Daubigny was quiet and uneventful. He is not perhaps so individual an artist as Corot or Rousseau and his character is less marked than theirs. He loved to paint the quiet waters and banks of the Oise and the Seine, with sunset or moonlight effects. His finest works are clear and luminous in colour, with a peculiarly attractive charm about them. He stands in the very front rank among landscape painters.

19—Stacking Hay *18*20—Landscape, Spring *R.P.*21—Evening *2*

DECAMPS, (Alexandre Gabriel) French.

1803-1860

Legion of Honor in 1839. Officer in 1851.

Decamps was one of the most varied artists of his time. Remarkable for the colour and life in his works, he painted landscape and genre subjects and in numerous pictures shewed a great power of satire. It is probably in his landscapes that the art of Decamps is seen at its best. He was very much impressed with the architecture, landscape and people of the East. The houses there, silent and impenetrable as their inhabitants, the brilliant light outside with the dark shadows of the walls and under the porches, had all a great attraction for him. He was the first and he remains the great master in depicting the scenery of the East which he treated in a perfectly new and original manner.

22—Vieille Marchande**DELACROIX, (Ferdinand Victor Eugène) French**

1779-1863

Legion of Honour, 1831 : Officer, 1846 ; Commander, 1855.

Delacroix was the chief spirit of the romantic movement in France, commenced by Gros and Géricault. This revolt from classicism already begun in literature and music, was just commencing in art. Gros relapsed under the influence of David and Géricault died at an early age ; but the movement was vigorously carried on by their great successor. There is a strange difference between his life and his works, the latter is troubled, violent and tragic, while the former is calm, and his history shows none of those extraordinary adventures which he depicted in his paintings. He said himself he was a "révolté" rather than a "révolutionnaire." Educated in the schools, he had a sincere regard for classic art, and when he wrote critical essays in the "Revue des Deux-Mondes," he appeared to be nearly in agreement with the Academy from which he was so far removed in practice. It is different when the artist speaks in his works, then there is no reflection nor theory : he forgets all, and he must find an expres-

French.

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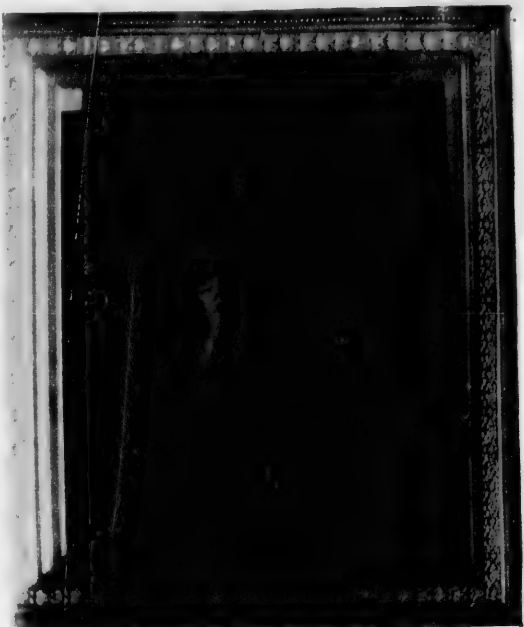
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Daubigny's 'Landscape, Spring,' No. 2, is a wonderful piece of painting, over which painters grow enthusiastic. The artist has chosen a most difficult subject, an orchard in spring-time, with the fruit-trees in blossom and the verdant green of leaf and foreground, and has treated it in a masterly manner. It is a work that claims careful observation and thought, 'it is not,' as Mr. Brynmor said this morning (translating his comment into the language of music), a ditty to pick up and whistle in the street. Here will be found wonderful effects of chiaroscuro, color and perspective.

'Vieille Marchande,' No. 23 by Decamps, represents an old woman sitting, with her basket, under the shadow of a porch. Decamps is known as one of the most varied artists of his time, with an especial fondness for Eastern subjects. Other French painters represented by able and pleasing works are: Blas de la Pena, Fantin-Latour, Harpignies, Herrier, Isabeau, Metting, Monticelli, and Ribot, the latter by No. 68, 'Young Huntsmen,' and No. 69, 'Reading,' painted with his well known breadth of treatment and fine draughtsmanship—the latter a masterly sketch.



Portrait of Louis Bonaparte, No. 2, and 'La Mort d'Orphée,' No. 3, are representative of the work of Delacroix (by many considered the greatest painter that France has produced). In their wonderful color and conception and apparently imperfect drawing—the latter, however, having been done deliberately, a striking instance is the hand of



'Reaching Hay,' No. 10, by the same artist, is a charming piece of painting. Altogether different in subject and treatment from the former, it breathes the quiet reposeful spirit of autumn, gray and brown. 'Evening,' No. 11, is another Daubigny pregnant with peace and charm.

ion for what he feels, in exaggeration of movement and intensity of brilliant colour. When he found nearly every artist and critic arrayed against this new method, he did indeed become a "révolté." He had a temperament that could not be bound by the narrow and cold art of the day and desired freedom from restraint and individuality. Much of what is thought to be imperfect in his work is done deliberately. "They will see after my death," he said, "whether I know how to draw," and the innumerable studies of all kinds he left prove this abundantly. He was much disheartened by the way his work was received for a long time. As he said himself "Voilà plus de trente ans que je suis livré aux bêtes !" The work of Delacroix is highly esteemed now for his wonderful colour, his expression of movement, and his grand conceptions, and he is by many considered the greatest painter that France has produced.

23—Christ on Lake Gennesaret

24—La Mort d'Ophélie

DIAZ DE LA PENA, (Narcisse Virgile).....French

1808—1876

Legion of Honour, 1851.

Born at Bordeaux, of Spanish parentage, Diaz inherited from the warmer South his love for colour, and his taste for Oriental figures and bright flowers. He commenced by painting on china, afterwards producing flower pictures and Oriental figures. When he met Rousseau he followed that master, and became a landscape painter, being especially fond of depicting trees and forests. In them he is at his best and reaches the level of a great master.

25—Landscape

EATON, (Wyatt).....Montreal

26—Portrait, Sir Donald A. Smith, K.C.M.G.

ETTY, (William) R. A...... British

1787-1849

Etty the celebrated painter of the human figure, was born in 1787. He was a pupil of Lawrence for a year, and was all his life a patient and careful student. His pictures were rejected for a long time at the Academy, owing to their want of correctness of drawing, and beauty of colour. Fortunately the reason of this was explained to him by Lawrence. "He told me" as Etty says, "that I was a good painter. He said I had a very good eye for colour, but that I was lamentably deficient in all other respects almost." It is remarkable that Lawrence was able to recognize Etty's colour faculty so early in his career. This criticism in place of encouraging him, made him more anxious to overcome his defects. He worked very hard and finally succeeded. But not until 1821 did he meet with much success. In that year he painted his famous "Cleopatra" which made him suddenly known. In 1828 he was elected a member of the Royal Academy. His great secret was that he could paint flesh as none of his contemporaries could paint it, and this came from a naturally fine sense of colour. To his feeling, the human figure was the most beautiful object in the world, and his delight was to paint it from living nature continually.

27—Bivouac of Cupid and his Company *1822*

EYRE, (J.)..... London

† 28—The Forest of Arden

FANTIN LATOUR, (Henri)..... Paris

Born at Grandville, 1830. Genre and Portrait Painter.

M. D'ARCY, 1870, 1875. London of Honor, 1874.

29—La Toilette

... British

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'Bivouac of Cupid and his Company' is an unmistakable Etty, characteristic in subject and expression. The flesh painting in this composition is full of charm.

Gainsborough's 'Portrait of Anna Maria, wife of Scroope Egerton, Bath,' is a gem of the purest water. It is 'a thing of beauty' given to the ages by an immortal painter.



PORTRAIT OF ANNA MARIA, WIFE OF SCROOPE EGERTON, BATH—BY THOMAS GAINSBOROUGH.

It is but a step from Reynolds to his great rival, Gainsborough, who is represented by only one example, viz., a portrait of Mrs. Egerton. He was great in landscape as well as in portraiture, competing with Wilson in the former and Reynolds in the latter. It is told of Sir Joshua that he once toasted Gainsborough at a dinner as the greatest living landscape painter. Wilson was present and immediately added "and the greatest portrait painter also." This portrait, although most excellent, can hardly be taken as a typical example of this painter. It is colder in key than most of his work and is, of course, entirely subordinate in size to his numerous full length ones, such as the Hon. Mrs. Graham and others. Yet it admirably shows the artist's power in grasping the character of the sitter. There is no sentimental simper here, nor affectation of coyness, but she looks out of the canvas with clear, fearless eyes at the beholder, "Sans peur et sans reproche." There is strong presumption that this picture has also somewhat altered in its color key since it came from the painter's hand; the hair and background seems now too dark for the flesh tints and dress, giving one the feeling of being too much in silhouette.

FORTUNY, (Mariano).....Spanish

1841—1874

Fortuny was born of humble parentage, near Barcelona, in 1841. Showing great promise in painting, he was sent to study at Barcelona and Madrid. He afterwards went to Rome and Paris, and spent some time in Morocco. He died at an early age from fever contracted in Italy. His paintings were much sought after and highly appreciated.

† 30 —A Morocco Carpet Warehouse *Ross***GAINSBOROUGH, (Thomas) R. A.....British**

1727—1788

Like all great artists, Thomas Gainsborough's art was born in him. From a very early age he began to observe nature and to love her. He lived amid the beautiful scenery of the Stour Valley, and he used to say that it was these scenes that made him a painter. After a brief stay in Ipswich and Bath he set up in London, where commissions commenced to flow in so fast that he was unable to accept them all. Although his merits as a landscape painter were not fully recognized in his lifetime, his success as a portrait painter was complete almost from the beginning. Perhaps his highest gift is that of colour, this was perfected by his early study of Flemish works. Ruskin says, "his power of colour is capable of taking rank beside that of Rubens. He is the purest colourist, Sir Joshua himself not excepted, of the whole English School." For the purely technical part of painting, Gainsborough excites the greatest admiration. Constable praised his landscapes, and Sir Joshua Reynolds his portraits, and the conclusion of one not lavish of his praise is "Gainsborough is an immortal painter."

31—Portrait of Anna Maria, wife of Scroope Egerton,
Bath *R.B.F.***GLEICHEN-RUSSWURM, (Baron Heinrich Ludwig Von)....**

Born in Bavaria, 1836. A pupil of the Weimar Art School.

32—Evening *W.H.*

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HALS, (Franz).....Dutch

1580—1666

The life of Franz Hals was a strange one. A member of a family of rank and consideration in Haarlem, he lived a Bohemian life, fond of pleasure and low society, and although he enjoyed reputation in his profession during a long life and had steady employment he was in great poverty in his old age and received relief from the city. He was a literary man as well as a painter and wrote a biography of eminent painters. He was also a poet and translator of the classics. His reputation as an artist was great while he lived and he exerted a powerful influence over the artists of his day, but afterwards his work was neglected. It is only since the middle of this century that his genius has been properly appreciated and his fame as an artist of the first rank established. A recent writer says his works "will hold their own with those of Titian, Velasquez, Gainsborough and Reynolds, in fact, he may be called the Velasquez of the North." As a portrait and genre painter he is unsurpassed, and he is a master of the art of painting a laughing face. The portrait painters of the 17th century were fortunate in the subjects of their paintings. The great combat between despotism and the spirit of human liberty, between the power of Spain and the seven small provinces on the sand banks of the North Sea was over; the Dutch were enjoying the peace and freedom they had fought for and secured, and they were as a race, men of great individuality and strong, shrewd character, admirable studies for such artists as Rembrandt and Hals.

33—Portrait of Johann Van Loo, Colonel of the Archers of St. George (1643) *cat*

34—Portrait of a man in black

HAMMOND, (John) R. C. A.....Montreal

35—Kinderdyke, Holland

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PORTRAIT OF JOHANN VAN LOO, COLONEL OF
THE ARCHERS OF ST. GEORGE—BY
FRANZ HALS.

No. 33 and M. Franz Hals. Exquisite in their finish and truth, the garments are real, the figures are alive, while the mellowness of age has clothed them with a ripening bloom—decay they know not. Note the flesh, expression, drawing and treatment of materials.

[O Franz Hals was born twenty-three years before Rembrandt, and is only second to him in the mastery of color and the manipulation of light and shade, and is often equal to him in force and insight into character in portraiture. Like many of his profession at that time and since, his life was wanting in balance, and his improvident habits led him into varying vicissitudes. This probably accounts for the variety of his subjects, now painting the guildsmen and officers of the time, and anon tavern-drinking scenes. At his best period his works have a silvery sheen and charm all their own, marking them from the deep golden glow of Rembrandt. Several of his best pictures may be seen in the Haarlem museum, such as the "Banquet of Officers," the "Regents of the Company of St. Elizabeth" and others, but there is also his celebrated "Flute Player" at Amsterdam and various portraits at Berlin, Vienna, etc.

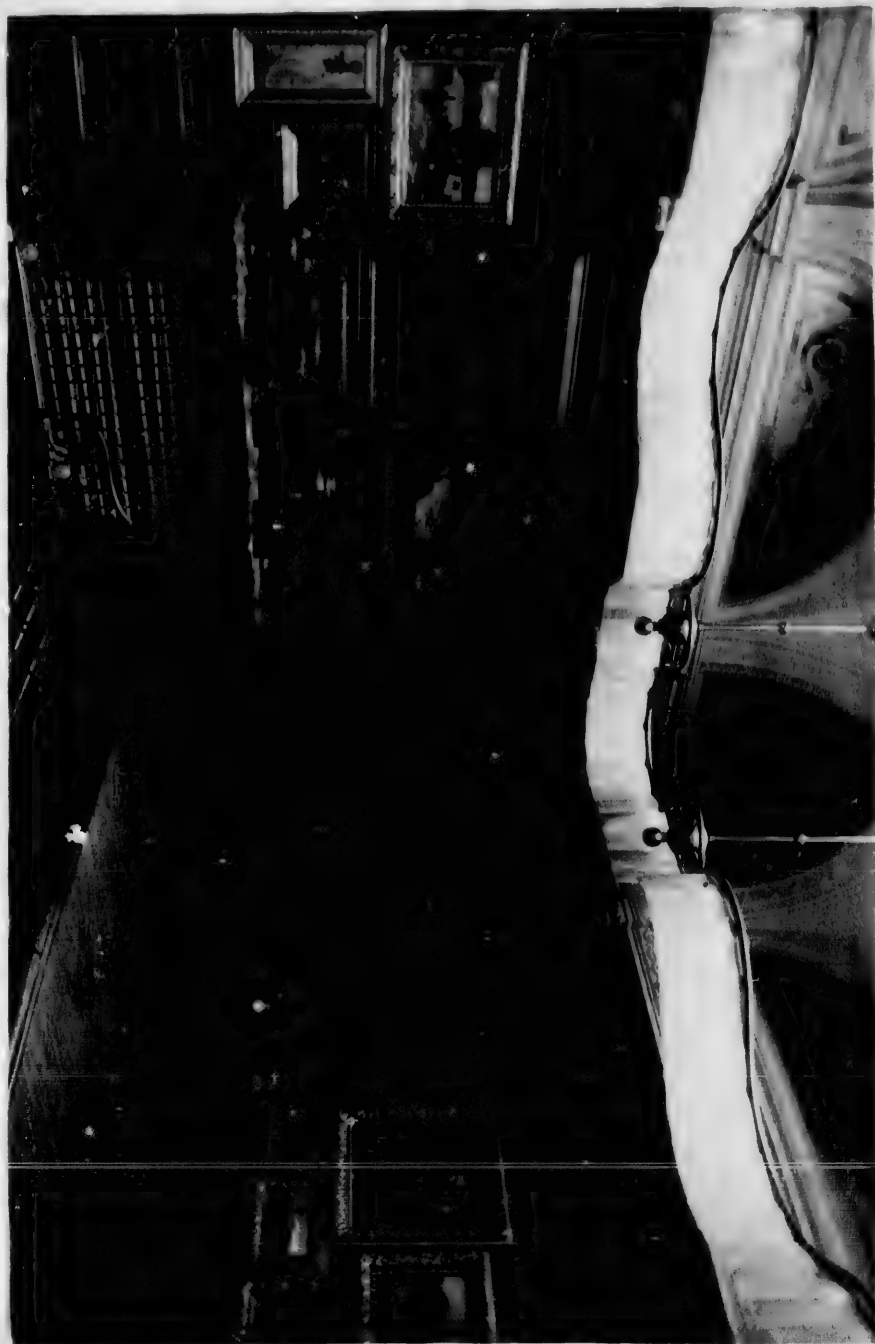
We cannot look upon this Colonel of the Archers of St. George without feeling that here is a veritable redoubtable man of flesh and blood, and not of paint and canvas. The fiery old Dutchman haunts you, and holds you spellbound with his potent eye, but no rushing cavalier is he. The crisis through which the Netherlands had passed had made serious, strong, independent, grand specimens of men. Now magnificent he is in pose, he is a

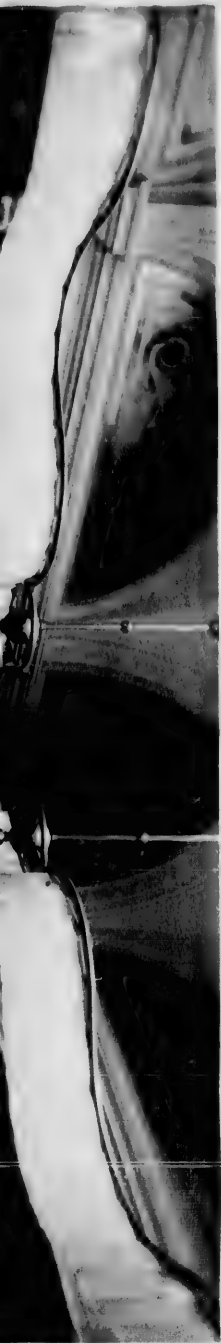
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...and knowledge marks every stroke.

No. 40, Pieter de Hooch. Well repay prolonged study. It is a marvellous piece of work in its gradations of light and shadow, the spaces denoted, especially between the two glass partitions, the suggestions of density—in effect, the air of reality.

From Franz Hals to Pieter de Hooch is like stepping from the glare of public active life to the quiet serenity of the home, and yet both are equally characteristic of the national life at that time. Whilst the political life was seething in activity and represented by men of great character and force there was a quiet current of peaceful burgher life equally strong and equally potent. Franz Hals painted the one, and Pieter de Hooch the other. We confess to returning again and again with the keenest pleasure to this simple interior, with its common every day incident—only—a woman cutting bread and butter for a girl ready to go to the school, who can be seen just over the way. But how full it is of a charm almost impossible to describe and which must be seen to be understood. The proverbial Dutch neatness and cleanliness is here, everything has been scrubbed to shining point. No painter can approach him in the skill and subtlety in which he depicts the clear glow of sunlight and atmosphere pervading the various apartments and the gradations of light in one room after another varying with the medium through which the light passes, until through the open doorway is seen the pure outer air. Some times it is bright sunshine, just seen in the distance, at other times we have reflected light from an open court, again reflected into one room after another with the most delightful skill and subtlety until you feel you breathe the atmosphere and are mellowed by the soft light. This interior is not one of the artist's strong sunlight ones, but is not the less interesting. Study this well, lovingly, and long, and then go to any other interior picture and you will feel the wonderful charm of Pieter de Hooch.

Henner, who carries the mantle of Corregio and Titian, is represented by La Source, No. 88. It is an exquisite piece of work, both in conception and treatment, and at once appeals to the



**HARPIGNIES, (Henri) H. C.,**Paris

MEDALS:—Salon, 1866, 1868, 1869, 1878, and (Gold) 1889. Legion of Honor 1875, Officer 1883.

Both in Oil and Water-colour Painting, Harpignies stands in the first rank of living French artists.

36—Landscape

HARRIS, (Robert) P. R. C. A.Montreal

Medal, Chicago, 1893.

37—Portrait, The late Hon. James Ferrier

HENNER, (Jean Jacques) H. C.Paris

MEDALS:—Salon, 1863, 1865, 1866, 1878. Legion of Honour, 1873—Officer, 1878.

"I can think of no way to convey by words any hint of the charm of Henner's art. It is commonly said that he is imitator of Correggio and Titian, but many artists before him have imitated these masters without producing work of an artistic quality. His painting, however, is essentially original, not only in his actual technique, but in his spirit. There is no subject or no subject in his pictures, and still less any study of the human figure in the figures therein. An exquisite sense of colour, a painter is yet the very antipodes of such artists as Le Sueur or Chalon."

The Westminster Review

38—La Source

HERVIER, (Adolphe Louis),Paris

A pupil of Eugène Isabey.

39—Sea-Shore pasture

HOOCH (Pieter de).....Dutch

1632—1681

Pieter de Hooch, one of the most original artists of any country, was born at Rotterdam about 1632. He formed his style from a study of the works of Fabritius and Rembrandt. He worked at Delft and at Haarlem, where he died about 1681. Very little is known about the life of this great master and so much were his works neglected for a long time, that his signature was frequently effaced from pictures and a better known name inserted. His pictures are very scarce even in his own land and are prized as among the rarest art treasures in the public and private galleries. The distinguishing feature about de Hooch is his wonderful painting of sunlight. In this even Claude and Rembrandt, the greatest painters of effects of light, do not surpass him. His painting of rays of light across a room or court-yard, is marvellous; the rooms he depicts are full of light and every detail most delicately given. De Hooch has left a portrait of himself, now in the Amsterdam Gallery, which depicts a young man of about twenty, with a pale, thoughtful countenance and deep sad eyes. Though little is known of this painter of sunny, happy pictures, he must have been a refined and gentle man, seeing beauty in everything around him, and depicting it in his master pieces for the delight of others.

40—An Interior**ISABEY, (Eugène Louis Gabriel).....French**

1804—1886

MEDALS:—1824, 1827 and 1855. Legion of Honour, 1832, and Officer in 1852.

One of the men of 1830. An original artist, distinguished for his bold effective treatment of Marine subjects and for his fine colour.

41—Stranded**42—Coast Scene**

JONGKIND, (Johann Barthold).....Dutch

1819—1891

For a long time this great Dutch painter living in Paris, was almost unknown. Although his work as an etcher was highly praised by Hamerton, and although he had the sympathy of such artists as Corot, Daubigny, Rousseau and Monet, his work was little known until between 1860-1870. About that time an article appeared in *Figaro*, of which the following extract shows how he was beginning to be appreciated:—"Comme coloration, on ne peut rien voir de plus fin ni de plus juste que les paysages de Jongkind, pas même les délicieux paysages de Corot, seulement Jongkind est un Corot à l'état sauvage. Il est plus absolu que le maître, il fait moins de concession au charme, tout en aimant son art avec la même passion. Et quelle simplicité dans les moyens d'effet! quelques accents, énergiques sans dureté, jetés comme au hasard, et tombant toujours juste, suffisent à donner au tableau une vibration extraordinaire." He is an artist of the first rank, both in Oils and Water Colours, and as an etcher he is also among the great masters. The reputation he made was well shewn by the demand for his work at the sale of his paintings in December 1891, when a number of his most beautiful pictures, which he left in his studio till his death, were offered to the public. He is held by many to occupy a position in art between Corot and Monet. Impressionism undoubtedly had a decided effect on his work, and while in many respects he adhered to the traditions of Corot, he seems also to be a forerunner of the new movement and to form a link between the two epochs.

43—On the Seine**KRONBERGER, (Karl).....**

Born at Freystadt, Upper Austria, 1841. Genre painter, pupil of Munich Academy under Auschütz and Hiltensperger.

44—Content and Happy

LAWRENCE, (Sir Thomas) P. R. A.,.....British
1769—1830

Thomas Lawrence, Court painter and president of the Royal Academy was born in 1769. His life was one of continued success, but the taste of the day was conventional and affected, and he was not original enough to rise above this level. He had great beauty of drawing and brilliancy of colouring, and he is justly celebrated for his beautiful portraits of women, and his groups of mothers and children are among his finest works. "Except Reynolds no English portrait painter has been happier in portraying the beauty and sprightliness of children, than Lawrence."

45—Portrait of Lady Dover Y †

MARIS, (Jacobus),.....The Hague

Honourable Mention, Salon, Paris, 1884 ; Gold Medal, Exposition Universelle, 1889.

Born 1837. Pupil of the Hague Academy ; of Strobel and Hebertus Van Hove, of the Hague ; of De Keyser and Van Leria, Antwerp, and of Hebert, Paris,

The strongest living landscape painter in Holland, remarkable for his ability in depicting skies and cloud forms and for his large treatment and dignified style.

46—Entrance to Scheveningen 1893

† 47—Dordrecht

MAUVE, (Anton),.....Dutch
1838—1888

MEDALS :—At Amsterdam, Vienna and Philadelphia. Medal and Honourable Mention, Paris. Knight of the Order of Leopold. Gold Medal, Antwerp.

One of the best of the landscape and animal painters of the modern Dutch school, taking rank with Israels and Maris.

48—Landscape and Sheep 1893

† 49—Grandfather's Pet 1893

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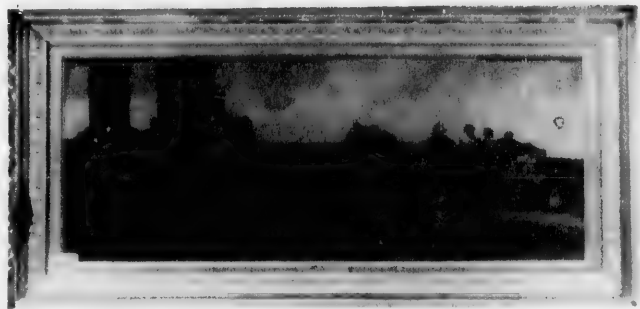
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A small 'Portrait of Lady Dover' is all we have of Sir Thomas Lawrence, once Court painter and president of the Royal Academy. It is well worthy of attention.

George Morland is represented by three works of characteristic of the painter. The subjects 'A Stable Interior,' 'The Village Ale House,' and 'A Wayside Inn,' are not elevated in character, but were the kind of scenes he particularly affected and they convey a graphic picture of the 'low-life' amongst which he spent a great part of his life. From an artistic point of view they are eminently characteristic of Morland's peculiar genius.

Two decorative panels by Albert Moore, who has so lately died, will be sure to receive attention. They are very characteristic of this painter of lovely women, pale harmonies and snowy draperies.

Part of the loan collection (water colours) are hung in the apartment devoted to the small but choice Tempest collection. Here will be found studies by Arta, Bosboom, Eyre (The Forest of Arden), Fortuny (A Morocco Carpet Warehouse), Mauve, Roberts (Westminster Abbey), Roosebaum, Tholen (Impressionist), Weissenbruch and Swan, the latter represented by three fine studies of lions.

On the north wall of the new gallery is a small canvas by Karl Kronberger called 'Content and Happy.' It is a little gem in its delightful good nature. On this wall is also a fine Mauve, No. 48, 'Landscape and Sheep,' representing a drove of sheep on a lonely road.

'The finest marine painter of the present Dutch school,' Mesdag, is represented by No. 50, 'Landing of the Boats,' and No. 51, 'Evening,' both being worthy of this fine marine painter. Neuhuis, Maris, Sijler and Tholen are also well represented.

MESDAG, (Hendrik Willem) H. C.,.....The Hague

Born at Groningen, 1831. Pupil of Alma Tadema..

MEDALS :—Paris, 1870 ; 3rd class, 1878 (Exposition Universelle) ;

Gold Medal, Exposition Universelle, 1889 ; Legion of Honour.

1889. Knight of the Order of Leopold and of the Order of merit.

The finest Marine painter of the present Dutch school.

50—Landing of the Boats

51—Evening

METTLING, (Louis).....Paris

Though a painter of to-day, many of Mettling's best paintings in fine colour and quality are like the works of old masters.

52—A Portrait

MONTICELLI, (Adolphe).....French

1824—1886

No one who sees the works of Monticelli in his best period when he revels in colour for colour's sake, "painting music," giving way to his extraordinary imagination, would think that he was originally a student of form and line, a follower of Ingres ! Yet such he was and a draughtsman of great ability. But coming under the influence of the works of Delacroix and Diaz, he changed his manner and entered on the best period of his art life, losing his academic drawing but gaining in breadth of style and in fancy and above all in colour. Then he produced those masterpieces which have made him famous and which have a magic all their own, delighting the beholder with their amazing splendor of colour and feeling of mystery. There is no middle ground in discussing Monticelli. Of his work we may well say with Legouvé, "N'écoutez parler que ceux qui adorent ; les froides et pâles déesses qu'on appelle l'équité, l'impartialité, ne voient qu'à travers des lunettes, l'amour seul voit avec des yeux."

53—Evening on the Terrace

54—A Festival

55—Saul

collection (water-colour).
apartment devoted
to the Tempest collection
found studies by
The Forest of Arden
Carpet Weavers
Westminster
Tholen (Impressionist)
and Swan, the latter
fine studies of lions.
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a lonely road.
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MOORE, (Albert).....British

1840—1893

For the last twenty-five years the works of two brothers, Albert and Henry Moore, have been among the most noted pictures of the year in London. Recently the Royal Academy elected Henry Moore a member. He is by far the best painter of the sea in England, and should not have had to wait for admittance for twenty years. But his greater brother, Albert, waited in vain, and it does not reflect any credit on the Academy that he lived and died one of the great "outsiders." Mr. Quilter writes in 1890, "Thank God for beautiful women, said the old Greek, and we may well echo his saying, and add a rider of recognition and thankfulness to the artist who can see and set down on canvas so much of the beauty of women as Mr. Albert Moore in his painting "Summer Night" has moulded to his artistic purpose, has woven into a wavering line of graceful gesture and lovely forms and faces, and surrounded with pale harmonies of golden flowers and snowy draperies, beyond which the moonlit sea rises softly splendid in the hush of the night."

56—Decorative Panel

57—Decorative Panel

MORLAND, (George).....British

1763—1804

At his best George Morland was a very fine and skilful artist, but spending as he did the most of his life in dissipation and excess, and yet painting constantly, it could not but follow that much of his work would be of a very mediocre character. His good work stands very high and is especially valued for its wonderful quality of technique, and its fine colour.

58—A Stable Interior

59—The Village Ale House

60—A Wayside Inn

NEUHUYS, (Albert) H. O.,..... The Hague

Born at Utrecht, 1844. Pupil of Gesbert de Craeyvanger, and of the Antwerp Academy.

MEDALS :—Amsterdam, 1872, and Paris, 1880.

Next to Israels the most artistic figure painter in Holland to-day.

61—Preparing Dinner**O'CONNOR, (J. A.)**..... Irish

Born in Dublin and brought up as an engraver he turned early in life to Landscape painting. His works are boldly treated and are good in tone and colour.

62—In Phenix Park, Dublin**PARTON, (Ernest) I. P. O.,**..... London

Born in Hudson, New York, 1845. Elected a member of Artists' Fund Society of New York, in 1873, went to Europe in that year and meeting with great success in London has since remained there. Exhibits at the Royal Academy and the principal galleries of Europe.

63—Twilight**REMBRANDT, (Harmensz Van Rijn)**..... Dutch

1607—1669

Rembrandt, one of the most original painters of the world and the greatest etcher who ever lived, was the chief figure in that brilliant school which made Holland of the 17th century, as famous in painting as in war. Rembrandt was born in 1607. His father was a substantial burgess, and intended his son to study law ; he saw however the early taste shewn for art, and wisely allowed his son to follow his own wishes. In 1633 he married Saskia Van Ulenburch and the next ten years were the happiest of his life.

He has immortalized Saskia by his numerous portraits of her and the names of Rembrandt and Saskia are almost as familiar as those of Dante and Beatrice. In 1627 when he was twenty-five years old, Rembrandt painted one of his finest pictures, the celebrated "Lesson in Anatomy." Its excellence consists in its composition, expression, beautiful colouring and its admirable portraits. It made Rembrandt famous. In 1641-42, the culminating point of his career, he painted the masterpiece known as the "Night Watch," but its proper designation is, "The Sortie of the Company of Franz Banning Cock." This picture is replete with life and light and would be sufficient alone to insure his fame. In 1642, Saskia who had been his inspiration since the time he met her, died. In Antwerp there is a portrait of her which has an indefinable charm. It is the year she died, and her face "no longer shows the serene beauty of youth and strength, but its etherealized and delicate features have a thoughtful and dreamy expression." From this time, Rembrandt's misfortunes began and in 1656 and 1658 his effects were sold and he had to begin life anew. At this period he was assisted by his friends, including the "Burgomaster Six," and we find him in 1661 again painting one of his finest works, the "Syndics." The last years of the great master were spent in work and study, and he died in 1669 surrounded by his friends and family. As an artist, Rembrandt "excelled in every branch of painting to which he turned his hand; he was especially great in conception and in execution, his hand was the skilful sympathetic servant of a commanding imagination." Michel, one of his latest biographers says, "Rembrandt, comme Shakespeare, est universelle : comme le grande poète anglais, il est profondément humain, et il a parcouru, comme lui, toute la gamme des sentiments qui peuvent agiter une âme." "A tous ces titres, Rembrandt méritait bien de devenir, l'objet des admirations de notre temps, il est, en effet, le plus moderne de tous les maîtres. A travers les fluctuations du goût qui n'ont pas épargné d'autres noms, le sien a toujours été en grandissant. Pour avoir attendu son jour, sa gloire brille aujourd'hui dans tout son éclat, et l'accord unanime avec lequel il est acclamé est le plus magnifique hommage qui puisse être rendu à ce génie si originale et si sincère."

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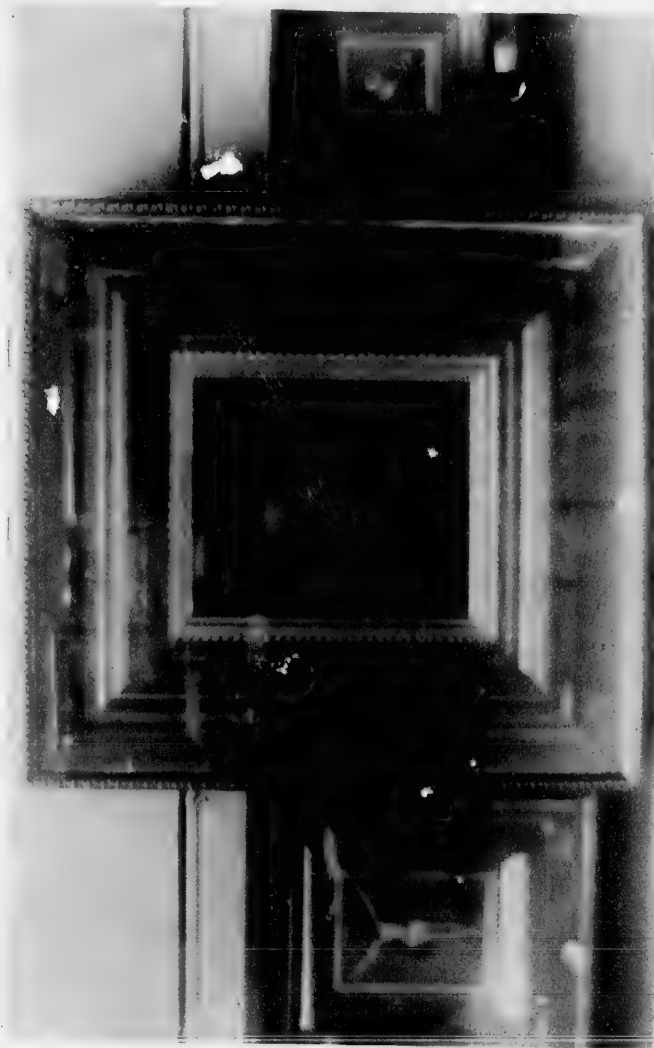


Fig. 14. The "Great Room" of the
wonderful painting of the face steel.
The dress and ornaments will repay
the study.



MISS THEOPHILIA PALMER—BY SIR JOSHUA REYNOLDS.

Sir Joshua Reynolds occupies the pedestal over the entablature of English painters. 'One of the seven colonists of the world,' says Ruskin, and the 'prince of portrait painters.' He is represented in the gallery by 'Portrait of the Hon. Mrs. Spencer, as 'Contemplation,' and Miss Theophila Palmer.'



AARON AND THE BUDDING ROD—BY JOSEPH DE RIBERA.

No. 57, Ribera, 'Aaron and the Budding Rod,' Spanish school. A black painted head, about which much might be written, so full is it of masterly workmanship—notice especially the wonderful work in the neighborhood of the eye.

To name her is the point, and we have named we must, of course, begin with Sir Joshua Reynolds, whose life and career is so well known as to render any extended notice unnecessary. There are two examples of his work in the collection, viz., the portrait of Hon. Mrs. Spencer as "Contemplation," and Miss Theophila Palmer, the former being the more important of the two.

It is greatly to be regretted that in order to get great brilliancy of tone Sir Joshua experimented so much with all kinds of pigments, varnishes and mediums, some of which proved very evanescent and fugitive in their nature, so much so, even in the lifetime of the painter, that he jokingly said at one time that "he came off with flying colors." This accounts for so many of his pictures being but ghosts and reminiscences of their former selves, although even in their wrecks they are often so lovely that one can almost endorse the remark of Sir George Beaumont when he said, "A faded portrait by Reynolds is better than a fresh one by any one else." Both of his portraits in the gallery show more or less deterioration in this respect, resulting, in the case of the Hon. Mrs. Spencer, in a fading out of the original color of her robe and a deepening of the shadows to an opaque brown-blackness; and on that of Miss Palmer to a minute mellow spotiness like oatmeal, all over the picture. In spite of this, however, they are both most beautiful, refined and tender, showing all the charm which Reynolds had the peculiar gift of imparting to his pictures. The period was one of sentimentalism when beauties loved to pose and be painted in the guise of the minor virtues and to be handed down to posterity masquerading in sublime qualities they often did not possess. This gives a somewhat studied pose to both these portraits, but Sir Joshua knew just where to stop before sentiment degenerated into sentimentalism. The lovely mellow amber glow in "Contemplation" reminds one of Rembrandt in his latter days.

REYNOLDS, (Sir Joshua) P. R. A. British

1723—1792.

The life of Sir Joshua Reynolds is too well known to require repetition. He was the first and greatest President of the Royal Academy; everything turned out well for him. As a painter he was at the head of his profession: fond of society, the greatest and wisest men of his time were his friends, among them Dr. Johnson and Edmund Burke. Of sweet disposition and affable manners he was a general favourite, and prosperous himself he never forgot less fortunate men. His rival Romney said of him in his impetuous way, "he is the greatest painter that ever lived, I see in his pictures an exquisite charm which I see in nature, but in no other pictures." As an artist he had great spirituality and insight into character; he painted men, women and children with equal grace and distinction. He is the completest artist and perhaps the greatest painter that England has yet produced. Ruskin considers him "one of the seven colourists of the world," and calls him the "prince of portrait painters."

65—Portrait of the Hon. Mrs. Spencer *RB.*
as "Contemplation."

66—Miss Theophila Palmer. *Ross*

RIBERA, (Jusepe de) Spanish

1588—1656

Though his life was spent in Italy, Ribera belongs by his birth and his peculiarly national style to the painters of Spain. Sent by his parents to acquire classical learning at Valencia, he met Ribalta and studied art under that master. He then went to Rome and became one of the most distinguished students of Caravaggio, he went afterwards to Parma and Naples, becoming the leader of the "Naturalisti," the school of realistic painters. His paintings then became more marked by extravagance of fancy and vigour of execution. His works are remarkable for their contrasts of light and shade and for their strong colour.

67—Aaron and the Budding Rod *Heard*

RIBOT, (Théodule).....French

1823—1891

MEDALS:—1864, 1865, 1878. Legion of Honour 1878.

The works of Ribot the modern disciple of Ribera and Rembrandt, cannot but attract strongly all who love breadth of treatment and fine draughtsmanship. Though encouraged by the artist Bonvin, he met with little success at first and his work was laughed at in the Salon; but he lived to conquer his critics by his masterly paintings, and he knew before he died that his success and reputation were assured.

68—Young Huntsman.

69—Reading

ROBERTS, (David) R. A.,.....Scottish

1796—1864

Born near Edinburgh. Studied in London, was made a member of the Royal Academy 1841; and was also a member of several Foreign Academics.

The strength of Roberts lies in his fine feeling for architectural effect, artistic composition and drawing of detail.

† 70—Westminster Abbey

2a.

ROMNEY, (George)British

1734—1802

George Romney, one of the most poetic painters of the 18th century in England, was born in 1734. When 27 years old he went to London and almost at once became successful as a portrait painter, although in competition with such celebrated artists as Sir Joshua Reynolds and Gainsborough. Between Sir Joshua and him there was no friendship and Reynolds always spoke of him as "the man in Cavendish Square." He soon divided the patronage of the fashionable world with his two great rivals. In 1782 Romney met Lady Hamilton and for a long time relied upon her for

inspiration. No artist was ever more influenced by beauty than Romney and he immortalized "the divine lady" in numerous paintings and in a great variety of characters. The only blot on the painter's life was his neglect of his wife and children during his years of prosperity. He left them in the country when he went to London, he visited them but twice, and only returned to his home to die. Romney ranks among the greatest of English artists, both as a painter of imaginary subjects and of portraits. He had the rare gift of a poetic imagination, his colouring was transparent and brilliant, and as a draughtsman he was unexcelled.

71—Portrait of Mrs. Wright

ROOSEBAUM, (Margaretha).....The Hague

† 72—Flowers

RUISDAEL, (Jacob Van).....Dutch

1630—1682

Very little is known of the life of Ruisdael the foremost landscape painter of Holland. He lived in Haarlem and Amsterdam. His father was a Mennonite and he was himself assisted in his old age by his Mennonite friends, who placed him in the Hospital at Haarlem, where he died without near friends or relations. He painted a number of mountain scenes with wild torrents, and he is thought to have studied this aspect of nature in Germany, as it is very likely he travelled to Norway as some suppose. No record of his travels exists. His most valued works are those in which he shows us his native flat plains and sandy dunes with Churches and Windmills, or landscapes with fine old trees inimitably painted, which impress us with a feeling of solitude and poetic melancholy. Michel says in his life of Ruisdael: "Aussi ce grand méconnu s'absorbait-il toujours plus dans cet art et il lui demandait les consolations que lui refusait sa destinée. Sans céder au découragement, il continuait jusqu'au bout à peindre ces paysages austères qui ont rendu son nom immortel. Il y mettait,

avec son talent, son âme tout entière. Cette âme vit encore dans ces œuvres qu'il faisait pour lui-même et dont notre époque seule devait apprécier toute la valeur. Avec une poésie communicative, elles nous associent aux douloureuses confidences de celui qui fut certainement, après Rembrandt le plus grand artiste de la Hollande.

73—Landscape

74—Waterfall

SCHWARTZE, (Thérèse).....Amsterdam

Born at Amsterdam 1852. Pupil of Gabriel Max and of her father.

Hon. Mention, Paris 1884. Third Class Medal 1889. Silver Medal, Exposition Universelle 1889.

A prominent Genre and Portrait painter.

75—Portrait of Elsa Elmenhorst

SEILER, (Professor Carl).....Munich

One of the leading masters of modern German art, painting somewhat in the manner of the great artist France has recently lost, but keeping his own individuality distinct, he has been called the "Meissonier" of Germany.

76—A Critical Move

STARK, (James).....British

1794—1859

Was a pupil of Crone, and one of the leading painters of the Norwich school.

77—Hampstead Heath

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No. 73, Ruisdael, a mastery of painting, full of atmosphere with a fine effect of space in the sky, the scheme of color is pleasing. No. 73, a very fine example of this great master, dignified treatment of subject and rich, deep tones.



PORTRAIT OF A LADY-BY REMBRANDT.

Remney is the last we can touch upon at present and only in a word, the notes appended to his name in the catalogue giving an admirable resume of his life and work. He is represented by one portrait only, but which fairly shows his sense of grace and the poetic treatment he accorded his subjects. The flesh tints are clear, transparent and delicate. The accessories, however, are somewhat carelessly painted and detract from the merits of the portrait as a whole. It is interesting to contrast the treatment of the headgear and dress in this picture with that in Reynolds's portrait of Miss Palmer. To see Remney's defects in this

No. 21, David Teniers: The Flemish Kitchen of some rich old burgomaster, whose extensive periphery would proclaim to the world the size of his kitchen. Here are seen the servants busily preparing a meal, surrounded by a choice assortment of food stuffs. On the east wall there is also a fine portrait of the late Hon. James Ferrier, by Robert Harris, P.R.C.A., and a truthful piece of work by Theres Schwartze, especially interesting to Canadians in being the portrait of a Canadian young lady, Miss Eliza Milnerhorst.

Thomson; the amateur Scotch painter, is represented by a pleasing landscape, Stark, a pupil of Crome; by 'Hamptead Heath,' a graceful little canvas depicting some of familiar English scenery.

Remney, was divided into two and is shown with Reynolds and Gainsborough, and whose reputation as a brilliant painter time has failed to dim, is brought before us in the beautiful portrait of Mrs. Wright.

SWAN, (John Macallan).....London

One of the leading artists in England to-day, he is celebrated for his truthful and sympathetic treatment of animals. To these subjects he has given great attention, availing himself of every opportunity of studying their habits and anatomy. He is a fine draughtsman and colourist and his works are in great demand.

78—Lioness *Educ.*† 79—The Wounded Lioness *RBA*† 80—Lions in the Desert *RBA***TENIERS, (David)**.....Flemish

1610—1694

The life of Teniers, the renowned genre painter, is that of an eminently successful man, appreciated and honoured in his life-time. The high opinion formed of his talent by his contemporaries has been fully confirmed by posterity. His success began at an early age, he was instrumental in forming the Academy of Fine Arts in connection with the guild of St. Luke, of which he was Dean. He was appointed Court painter by the Governor of the Spanish Netherlands, and the Queen of Sweden and Philip IV of Spain were among his patrons. He soon became prosperous and popular and lived in grand style at his chateau "The Three Towers," entertaining noblemen and art patrons. Teniers was a very prolific artist, and painted all sorts of subjects from "grave to gay," but his best works are the representations of peasant life, which exhibit well his dexterous handling and cool harmonious colour.

81—A Flemish Kitchen *RBA***THOLEN, (Willem Bastien)**.....Antwerp

MEDALS:—Bronze, Exposition Universelle, Paris, 1889; Gold 1st Class, Exposition Internationale des Beaux Arts, Munich, 1892.

A rising young Dutch artist of much merit. Like nearly all of this school he paints equally well in Oil and Water Colours.

82—Harbour Scene *RBA*

83—Evening

† 84—The Theatre *RBA*85—The Playground *Thomas*

THOMSON, (Rev. John)..... Scottish

1778—1840

Thomson of Duddingston as he is called, was the son of the Presbyterian Minister of Dailly, in Ayrshire. He was sent to Edinburgh to study divinity, but having a natural aptitude for art, he also learned to paint and had some lessons from Alexander Nasmyth. At twenty-one his father having died, he was presented to the living of Dailly, and went to live and to paint in the manse where he was born. In 1805 he was transferred to Duddingston, and soon began to exhibit with the Associated Artists in Edinburgh; he made friends with the best men of a brilliant time, and soon became one of the most distinguished of them all. He is described as an amateur; such amateurs are as rare as great artists, from whom they are not easily distinguished. His best work while profoundly romantic in temper, is large in treatment and dignified in aim, and is touched throughout with the supreme distinction of style.

Condensed from—A Century of Artists.

W. E. HENLEY.

86—Landscape

TURNER, (J. M. W.) R. A. British

1775—1851

The names of Turner and Ruskin will always be associated together. Seldom has any writer had such a fine subject to portray, never has any artist had such an eloquent and gifted advocate. From reading "Modern Painters," one would almost be led to suppose that Turner was one of those numerous instances of ill requited and unrecognized genius so common in the history of artists. But the facts of his life seem to tell us otherwise. Elected an Associate of the Royal Academy at 24 years of age and a full member at 27, all early struggles, if he ever had any, over at this age, admired by his contemporaries and leaving a fortune of £100,000 at his death, surely his life was externally an exceptionally fortunate one. Even before Ruskin was born it was written of Turner, "He has overcome all the difficulties of the art so that the fine taste and colour which his drawings possess are

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One painter's art is untrammelled by dialect, its language is cosmopolitan and universal, nevertheless, (in the sense of what has been achieved by one's countrymen sheds reflected glory upon one's self), a sentimental curiosity, if not preference, will generally be observed by the individual for the work of his race. In this sense the great English portrait and landscape painters of the eighteenth century, now represented on the walls of the New Art Gallery, will particularly appeal to the English-speaking visitors, as will the great French artists of 1830, appeal to those whose motherland is 'La Belle France.' The English school is represented by the mighty names of Reynolds, Gainsborough, Constable, Turner, Old Crome, and Sir Thomas Lawrence, together with George Moreland, Cotman, David Cox, E. B. P. Romney, Sir David Wilkie, Richard Wilson, and Thomson, and if the collection is numerically small it is exceptionally great in merit.

A large canvas by Turner, No. 57, 'Mercury and Argus,' which occupies a central position in the collection, represents the painter in what is generally known as his 'cadmium period.' The mythological story is subordinated to the landscape, but one feels that if ever the hundred eyes of Argus were placed upon the tail of the peacock by Juno, after the former was killed, while watching Io in the form of a heifer, by Mercury lulling all his eyes asleep with the sound of his lyre, the events would have happened in just such a scene as the genius of Turner has depicted. Such a scene, too, might one conjure up as the theatre of one of those dreams—the castle is a real 'chateau en Espagne.' 'Constable is one of the heroes of the English,' wrote Delacroix. His 'A look on the Stour,' represents a genuine English gloomy day, heavy sky and frowning foliage.

Turner was fond of dipping his brush into classic story—dealing with the actions of the gods, called for transcendent landscape and scenery worthy of the gods; and so we have the most daring conceptions in composition and color—such a heaving up of cyclopean walls and towers and battlements, such a picturesque piling up of rocks, such bold treatment of glorified trees, as even Martin in his wildest fancies could not reach. An unsympathetic critic might find something to criticize, especially in the treatment of the animate objects and figures, but at times Turner was not careful to spend time over what were to him merely accessories. That he could paint these sufficiently well when occasion demanded, other pictures demonstrate. A would-be critic once said to Turner: "But I never see these effects and things in nature." "Don't you wish you could," was the crushing reply of the artist. An artist is great in as far as he stands as a great prophet and revealer of nature with a message for mankind. Had he no greater insight into the regalia and treasury of nature than his fellows, then would he be unworthy of his position, and be only a false prophet. Turner's compositions are always bold, but his coloring is even bolder and more splendid and at the same time full of the most subtle refinement and delicacy. In his jewel-like brilliancy and skillfully broken up lights and the luminousness and lustre even of his shadows he is unapproachable and well earns the proud position accorded to him by Mr. Ruskin as "one of the seven great colorists of the world."

scarcely to be found in any other." But Turner's character was peculiar. One of the most eccentric of Englishmen, he lived in isolation and loneliness in his private life, though eagerly desirous for public reputation as an artist. Reserved, shy and irritable, he was kind and helpful to those less fortunate. Had he been fond of society his life might have been happier, but it is doubtful if his record in the annals of art would have been so brilliant. A landscape artist of extraordinary genius, gifted with great imaginative power and refined taste, "one of the seven great colourists," Turner ranks among the greatest painters of the world.

87—Mercury and Argus *in base*

VELASQUEZ (Diego Rodríguez de Silva Y.).....Spanish

1599--1660

The rise to fame of the great Spanish painter, Velasquez, was rapid. Born in 1599, and married at 19 years of age, at twenty-four after studying under Herrera and Pacheco, he was appointed painter to the household of Philip IV. When Rubens visited Madrid in 1628, he was in close intimacy with Velasquez, and at his advice Velasquez made his first journey to Italy. In 1631 he returned to Spain and Philip gave him a studio in the North gallery of the Alcazar and used to pay the painter a daily visit. In 1647 Velasquez painted the "Surrender of Breda," perhaps the finest purely historical picture in the world. In 1649 he visited Italy again. There he collected paintings and casts for the Alcazar and for the proposed Academy of Fine Art. In 1652 he was made Grand Marshall of the palace to Philip, and the duties of this office occupied a great deal of his time for the remaining eight years of his life. In 1659 he was received into the Knightly brotherhood of Santiago. He died in 1660, honoured and respected by all. Such is a brief history of the greatest figure in Spanish art, the man who anticipated more than any other the art of modern times. How well says a French critic, does the "Surrender of Breda," in its perfect truth, clear expression of action, and natural simplicity of arrangement answer to our new desire for sincerity and exactness." In his interpretation of life, his careful observation of the laws of light, his simple and clear manner of expressing a subject, and in his original treatment, Velasquez marks such an advance

on his own time, that he seems rather to belong to ours. His faithfulness to nature and the sense of atmosphere in his paintings give such an appearance of life that we may almost say, that the first great impressionist who lived two hundred years ago, "parle déjà la langue des peintres de demain." His finest works are in Madrid where among many others may be seen "The Surrender of Breda," "The Tapestry Weavers," the portraits of Philip IV, and Alonzo Cano.

88—Head of a young Girl C. J. H. H.

89—Christ on the Cross R. H.

WEISSENBRUCH, (T. H.).....The Hague

Though not so consummate and varied an artist as James Maris, Weissenbruch ranks very high as a landscapist. He is especially strong in Water-Colour painting and handles this medium like a great master.

90—Landscape

† 91—Landscape

WILKIE, (Sir David) R. A......Scottish

1785—1841

Sir David Wilkie's whole life was given up to Art. From early life he cared for nothing else; he says himself that he could "draw before he could read, and paint before he could spell." Allan Cunningham says of him when he was six years old, "He liked best to lie a grouse on the ground, wi' his slate and pencil, making queer drawings." At twenty-one, his painting, "The Village Politicians" was sent to the Academy and was the picture of the year, making its author at once famous. From this time he was continuously at work until 1824, when his health began to fail; in 1840 he started on that pilgrimage to the East, from which he was never to return. On his way home he took suddenly ill after leaving Malta, and died on 1st June, 1841; the solemn burial at sea has been commemorated by Turner in his great picture,

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FACE OF A GIRL—BY VALASQUEZ.
No. 33, Velasquez, Spanish school; also No. 32, two splendid examples of the master, revealing his hand in every touch—simplicity and perfect truth, exquisite skill.

No. 34, 'The Village Festival', by Sir David Wilkie, is a charming picture about the quiet lake where the deep shadows rest undisturbed. Over all, the foreground, clothed with foliage, the city on a hill and the distant plain, rest and peace prevail.
In 'A Group from the Village Festival', Sir David Wilkie, there is much to remind us of the 'Goldsmith of Paris,' in its amiable humor. The abandon and fun of the youngsters is well portrayed—it is easy to see that they are having a thoroughly good time.

Several paintings by Canadian artists will also invite attention, notably Wyatt Eaton's 'Portrait of Sir Donald A. Smith, K.C.M.G.'; 'Kinderdyke, Holland,' by Jno. Hammond, R.C.A., and 'Landscape,' by William Brymner, R.C.A. The very excellent 'Portrait of the late Hon. James Ferrier,' by Robert Harris, P.R.C.A., has received previous notice in our columns.

A small collection of Chinese (16th century) and Japanese (18th-19th century) bronzes will be found interesting.

The success of the Art Association in the past history of the Art Association, notably shown by its extraordinary increase in membership, is probably the chief reason why it is that the choice of subjects for the collection has been made in Montreal or in Canada, and we are not surprised to find that the collection has a strong Canadian bias. It is to be expected that the collection of the Art Association, and among it, in Canada, the history and the Canadian story line account for a great part of the collection, and the collection of the Art Association are made and not of the Art Association. It is to be expected that the collection of the Art Association can be seen through the gallery of our picture gallery, and by the way, who have been quietly buying so opportunely offered choice pictures for the collection of their collection. The Art Association has at present able experts who are able to give the new gallery, the first time with valuable representation of the various schools, as an aid to those of the general public who may not be very well versed in the characteristics of the different schools of painting, these pictures have been wisely arranged in schools so that they can be readily compared. As these pictures will soon go back to their owners and probably never again be seen together. If anyone who has even the slightest appreciation of art and a feeling of taste above the sordid drudgery and commonplace of life should fall to visit, not once but often, this collection of pictures, they will be having a golden opportunity and one which they may never see again.

THE ART ASSOCIATION OF MONTREAL is holding a very attractive exhibition of paintings in oil and water-colors, on the occasion of the opening of the new gallery. The examples of the old Dutch school, as catalogued, are Franz Hals' "Portrait of Johann Van Loos, Colonel of the Archers of St. George," and "Portrait of a Man in Black," "An Interior," by Pieter de Hooze; a "Portrait of a Lady," by Rembrandt; "A Flemish Kitchen," by Teniers, and two landscapes by Jacob van Ruysdael. The English old masters include Turner's "Mercury and Argus," which was shown in New York last winter; a group by Wilkie from "The Village Festival"; Romney's "Portrait of Mrs. Wright"; portraits by Gainsborough, Lawrence, and Reynolds, and examples of Constable, "Old Crome," Colman, Morland, and David Cox. Among many admirable French paintings are canvases by Decamps, Delacroix, Isabey, Fortuny, Corot, Daubigny, Diaz, Cazin, Couture, Ribot, and Jules Breton, who was represented by his very high-priced masterpiece, "Les Communiantes." With very few exceptions the paintings are nearly all owned by Montreal collectors. The success of the exhibition is mainly due to the able efforts of Mr. R. B. Angus, Mr. E. B. Greenshields, Vice-President of the Art Association, and Mr. A. T. Taylor, who form the Executive Committee.

"Rest, Burial of Wilkie." Bulwer, in writing about him says :
 " Wilkie is the Goldsmith of painters, in the amiable and pathetic
 humour, in the combination of smiles and tears, of the familiar
 and the beautiful ; but he has a stronger hold over the more secret
 sympathies and the springs of a broader laughter than Goldsmith
 himself."

92—A Group from "The Village Festival" *Monna*

WILSON, (Richard) R. A., British
 1713—1782

Wilson commenced his career as a portrait painter, but when he
 visited Italy some of his landscapes were so much admired that
 he decided to devote his attention altogether to this branch of
 art. He had an unhappy life. Great difficulty in disposing of his
 pictures, poverty and neglect soured his temper. It is likely that
 his art would have been even finer than it is if he had been better
 appreciated and had met with more success. As it was he left
 many fine works, and in colour, composition, and aerial truth, few
 landscape artists have ever equalled him.

93—Landscape *Monna*

THE ART ASSOCIATION OF MONTREAL is holding a
 very attractive exhibition of paintings in oil and water-
 colors, on the occasion of the opening of the new gallery.
 The examples of the old Dutch school are particularly

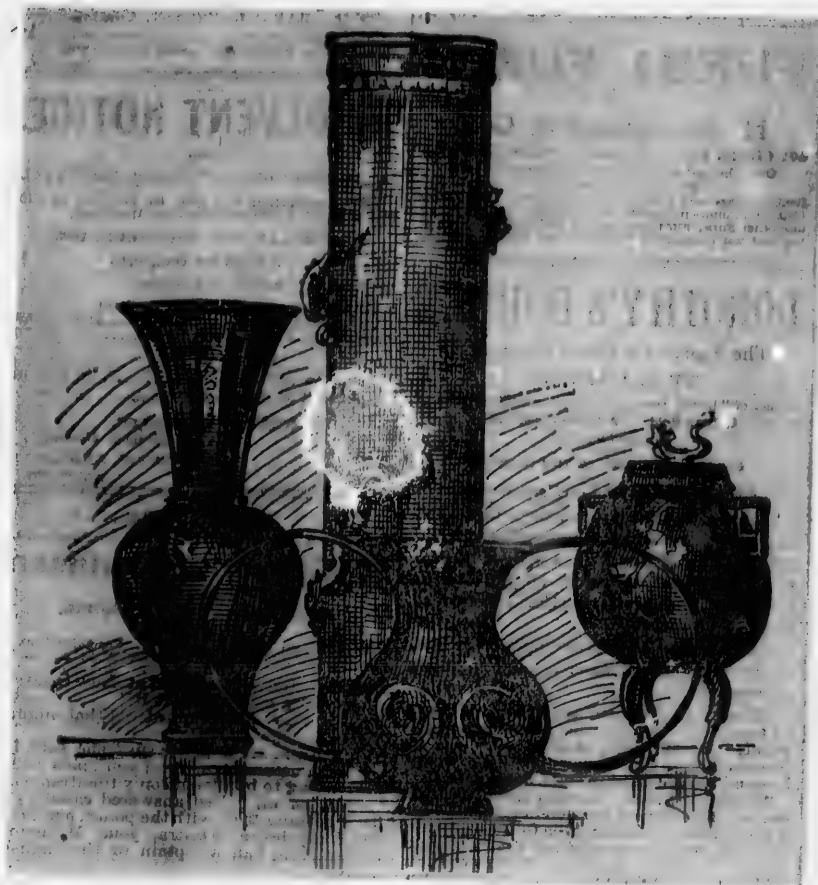
BRONZES.

CHINESE.

1. Vase. Period **SUEN-TIH**. A.D. 1426-1456.
2. Vase. The same.

JAPANESE.

3. Vase. XVII or XVIII Century.
4. Vase. Variegated. Mark **BUNKWA**. A.D. 1804-1818.
5. Vase by **SEI MIN** about A.D. 1760.
6. Flower Pot. Late XVIII or early XIX Century.
7. The same.
8. The same.
9. The same, by **TO-UN**.
10. Vase. Old. Boy breaking out of water jar.
Probably early XIX Century.
11. Fire Pot. XVIII Century.
12. Vase by **KIN-O**. XVIII Century.
13. Vase by **TO-UN**. Late XVIII or early XIX Century.
14. Vase. Early XIX Century.
15. Vase. Cylindrical, by **TO-UN**. Late XVIII or early XIX Century.



AN ART GATHERING

Earl Aberdeen Formally Opens the
New Art Wing.

The Association Building on Phillips Square the Scene of a Brilliant Gathering—Addresses by His Excellency and Sir Donald Smith.

The opening of the new wing of the Art Association Building last evening was one of the most eminently successful social events of the season. At eight o'clock the brilliantly lighted main gallery was crowded with beautiful women, as beautifully attired, and with faultlessly dressed men, who entertained themselves in conversation or in viewing the works of art, until the hour for the formal opening arrived. Gruenwald's orchestra lent additional charm to the brilliant scene.

There were hundreds of the representatives of Montreal's best society present, including Sir William and Lady Dawson, Sir Joseph and Lady Hickson, Senator and Mrs. Ogilvie, W. W. Ogilvie, J. H. R. and Mrs. Molson, Judge and Mrs. Wurtele, Judge and Mrs. Davidson, Robert L. and Mrs. Gault, A. F. and Mrs. Gault, Dr. and Mrs. Hingston and Jas. A. Cantlie.

THE RECEPTION.

The vice regal party consisted of His Excellency the Governor-General and the Countess of Aberdeen, Miss Wilson, Miss Sullivan, Captain Urquhart and Munro Ferguson. They arrived at 9 o'clock and were received in the reading room by Sir Donald A. Smith, E. H. Greenshields, C. J. Fleet, Rev. J. Edgar Hill, Hugh McLennan, David Morrice, W. G. Murray, John Popham, James Ross, R. B. Angus, E. S. Clouston, W. R. Elmenherst, A. T. Taylor, W. C. Van Horne, D. A. Watt and R. Lindsay.

Lady Aberdeen wore a gown of crushed strawberry brocade, and carried a magnificent bouquet of roses. Her jewels consisted of a tiara and necklace of asterias, a stone found in the Gatineau Valley which bears a close resemblance to the moonstone. The jewels were much admired by those present, and the delicate compliment paid to Canadians by wearing native jewels was greatly appreciated.

At the conclusion of the reception the Vice Regal party were conducted to a platform, arranged at the west end of the main gallery, Sir Donald Smith accompanying His Excellency, and E. H. Greenshields and R. B. Angus escorting Lady Aberdeen.

THE ADDRESS TO HIS EXCELLENCY.

The following address was then read by Sir Donald A. Smith:

To His Excellency, the Right Honorable the Earl of Aberdeen, P. C., Governor-General of Canada:

May it please Your Excellency,

We, the councillors and members of the Art Association of Montreal, feel highly honored by the presence this evening in our Art Galleries, of the representative of our Gracious Sovereign, and we are glad to have an opportunity of expressing our hearty loyalty and love for our Queen.

We thank Your Excellency personally for the honor of your presence and for your kindness in consenting to open the new gallery. We hope it will be only the first of many visits that this institution will be favored with from Your Excellency.

The Art Association of Montreal had its origin in a public meeting held on the 26th January, 1860, and it was incorporated in April of the same year.

The objects to be kept in view were, as stated at the meeting, the establishment of an annual exhibition, the promotion of sound judgment in art by means of lectures, etc., the establishment of a library, reading room and gallery of sculpture, the formation of a permanent gallery of paintings, the foundation of a school of art and design.

In 1877 a legacy of money, paintings and the ground on which the first building was erected were bequeathed to the Association by the late Mr. Benaiah Gibb. This was supplemented by other donations and a home for the Association was built and opened on the 26th May, 1879. Shortly after this the classes for instruction in art were formed and have since been an important feature in the work of the institution.

Sixteen loan exhibitions have been held in addition to the annual exhibitions of works of Canadian artists and lectures have been delivered each year by able exponents of the fine arts.

The permanent collection of paintings has been largely added to in recent years through the generosity of some of our members.

In 1892 a considerable legacy, including an interesting collection of pictures was received from the late Mr. J. W. Tempest, the revenue from the investments being especially devised for the purchase of such works of art as the council might select, to enrich the permanent gallery.

We are now opening a new building, giving a more commodious reading room, much improved class rooms and an additional gallery for exhibition purposes.

It will thus be seen that in the thirty three years of its existence, the Association has carried out the views of its founders, beyond their anticipations. While very thankful for the past, however, we hope still greater prosperity and usefulness will attend its operations in the years to come.

EXCELLENCY.

was then read by

Right Honorable
P. C., Governor
General

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nection than at present exists will, ere
long, be established between Art and Uni-
versity education in Canada.

If the example of Great Britain in provid-
ing Art professorships and lectures on the
cultivation of Art and its application to the
industries of the country, cannot at pre-
sent be followed possibly a more intimate
alliance with cordial co-operation might be
formed between the Canadian universities
and such associations as ours so that the
time predicated might soon come when
scholars will "teach also with the silent
power of the Arts," and art with its refining
influence may permeate the land beautify-
ing its homes, improving its manufactures
and enriching the life of the people. It
would not be too much to expect from the
progress that we see in other directions
that the outcome of such efforts would be
the building up of our native school of art
in Canada, bringing with it material ad-
vantages and enlarged patriotism.

We tender our warm thanks to the Coun-
tess of Aberdeen for her presence among us
this evening, and extend to her a cordial
welcome from the Association at all times.
The well-known interest she takes in the
education of women will, we know, ensure
her thorough sympathy with the work
being done in the Art classes.

In conclusion we hope and pray for the
continued happiness and welfare of Your
Excellencies and for prosperity for the
country over which Your Excellency is
called to exercise the duties of your high
office.

SIR DONALD A. SMITH,
President.

E. B. GREENSHIELDS,
Vice-President.

R. LINDSAY,
Secretary.

Montreal, Nov. 29, 1893.

Sir Donald added that fourteen years
ago the Art Gallery had been opened under
the auspices of Lord Lorne, since which
time the association had been singularly
fortunate in receiving the support of the
noblemen, who were incumbents at differ-
ent times of the distinguished position now
held by His Excellency. Under such
patronage, the work of the society was sure
to succeed.

HIS EXCELLENCY'S REPLY.

His Excellency's reply was as follows:

Sir Donald Smith, Ladies and Gentle-
men,—I heartily recognize the kindness and
the cordiality of your address, and I fully
appreciate the loyalty and the courtesy
which has prompted you Sir Donald and
your colleagues of this Art Association to
present this greeting and welcome to Her
Majesty's representative. You have spoken,
Sir Donald, in very kindly terms of the
visit of Lady Aberdeen and myself on this

new wing of the Art Gallery, but I cannot help wishing to remind you
that we, on our part, are undoubtedly in-
debted to this Association for the oppor-
tunity which you are giving us of perform-
ing what is not only a privilege but a duty,
under the most pleasing circumstances. I
mean the duty of making ourselves ac-
quainted by all means in our power with all
that pertains to the culture and develop-
ment of this Dominion. [Applause.] Un-
doubtedly, this association is to be much
valued for promoting education in this re-
spect. I think, Sir Donald, many years
ago there was a controversy between
two distinguished gentlemen as to
whether the existence of a Democratic
system in a country was favorable to the
development of art. That is a topic on
which a great deal might be said, but on
which I shall not enter to-night. But
whatever opinions may be held on that sub-
ject we may all say with satisfaction that
so far as regards the Colonies of Great
Britain—which may be said to be eminently
Democratic—in all these Colonies there is
no want of appreciation of art in the fullest
respect, and this is more particularly the
case in regard to Canada. (Cheers.) But
we must not forget that this
appreciation does not come to pass
of itself; it is necessary that
there should be some special incentive—
some reminder and stimulus to ensure its
existence. And this is admirably fur-
nished by such an Association as this; and
when we meet together on festive occasions
like this to celebrate any such event as
that to be celebrated to-night we will do
well to remember that the real work is done
by those who often in the most unostenta-
tious manner carry on the work of the
movement. And on this occasion I think
we ought to refer gratefully to the services
rendered by Sir Donald Smith and the
Art Association of Montreal for the
watchful care taken by them in the
work of culture and art and which is so
fully set forth in the annual report of the
Association. [Applause.]

In a young country especially there is
need of such an organization as this be-
cause the demands upon the energy and en-
terprise of the country made it difficult for
the people to find time for the development
of the other departments of national life.
Indeed, we do not sufficiently record the
wonderful enterprise being shown in this
and other branches of the British Empire.
Possibly because we do not wish to allude
too much to the difficulties to be overcome,
but we may well admire the spirit, which
is not to be deterred by any obstacles in
carrying on the interests of the country
in a manner worthy of the people of
the country and of the country itself.
Only the other day the Lieutenant-Governor
of Manitoba told me a story illustrative of
this spirit. A traveller coming to a small

hotel, had a good sound sleep the first night, and according to the custom of the country on coming to breakfast next morning, was asked by his host what he would order for breakfast. "Well," said he, "in the first place, I should like a napkin." (Great laughter.) The host presently came back to say, "Well, we have no napkins this morning; but if you like napkins for breakfast I will undertake to say you will have one to-morrow if I have to go and shoot it myself." (Loud laughter.) I think the hotelkeeper furnished an admirable example of attention to his guest (laughter). But on this occasion I think we should also refer to the use of art in Canada from a practical point of view and this reminds me that under the auspices of an emigration society in London there was some time ago an exhibition of Canadian pictures by Canadian artists, and these represented the advantages of Canada as an opening for energetic and industrious emigrants. It seemed to have a great effect. For instance, there were harvest scenes and orchards and so forth, and it was, I think, a very good idea to adopt. Possibly there are persons who are acquainted with only one aspect of our country and while it would be a mistake no doubt to allow too much emphasis to be laid on the recreative side of the Canadian winter, on the other hand we may say that if the Canadians do enjoy their winter it is a sign that the bracing air leads them instead of cringing around the fire and moping, go out and take recreation; and it is a credit to them and the climate. (Applause.) But apart from the utilitarian side of the question we must not forget that general culture itself affords a claim for an association of this sort. A special responsibility attaches to the Guardians of Art. Therefore we may rejoice that those who have the management of this institution are so well qualified for such a position. Like all good things art is capable of misuse. Just as there may be cant in Religion there may be cant in art when dramatic or pictorial art is used in a manner not calculated to refine but in the opposite direction. (Applause.) Therefore we may well rejoice when art is conducted in the manner in which it is conducted in this place.

There is one sentence in the address referring to the entrance of art into the homes of the people. We may well look forward to the growth of a Canadian School of Art, there are the germs we may hope already. I notice that a large number of the loan collection are of the Dutch school; and why does it stand so high? Because those who

Painted were satisfied to take their inspiration from their own country. (Hear, hear.) And certainly you may get inspiration from this country if it was obtained from Holland. (Applause.)

There is another point to be remembered. They took care that a good painting was bought and retained in the country, (hear, hear) and I am glad to think that Montreal is well represented by patrons of art. (Applause.)

You have with justice attributed to Lady Aberdeen keen appreciation and sympathy with the work of art and for myself may I say that having seen many of the rooms of my old home in Scotland decorated by the products of her brush and pencil I can certainly understand the benefit of the products of art in the Home. (Loud applause.)

In conclusion, I congratulate you on the opening of this new wing, and extend to you my cordial wishes for this society. It will be our greatest pleasure to undertake anything in which we can co-operate with the Association for the benefit of this work. (Loud applause.)

His Excellency then formally declared the new wing opened, and headed by the Vice-regal party the collection was viewed. The new gallery is beautifully arranged and

is the realization of long-cherished hopes. It gives an expansion, dignity, and educational value to the Art Association which the latter previously lacked. Not only was there need for addition to the gallery proper, but for class rooms, for studios, and for reading rooms.

The pictures, which have been kindly loaned by the friends of the association are arranged in schools. On the east wall are examples of the old Dutch School. On the south side English art of the 18th century is exhibited, and the west wall is entirely devoted to the French School, while the north side contains a miscellaneous collection. The collection is not large, but what is lacking in number is made up in the value of it.

In addition to the valuable collection of pictures, there were some beautiful bronzes resting on the marble tops of the two radiators which occupy the centre of the new wing.

After refreshments under the direction of Joyce had been served in the class room adjoining the new gallery, another tour was made of the galleries; and it was nearly midnight before the last visitor had left the temple of art.

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The exhibition was strong in pictures by the older Dutch mas-
ters, of a superior order. There were two fine portraits by Franz
Hals, a beautiful interior by Pieter de Hoogh, a superb Ren-
brandt, a portrait of a lady, two exemplary works by Jacob van
Ruysdael and a really great David Teniers. Of Velasquez there
were two examples and one of Ribera. The older English school
came out with particular power, the examples including "A Lock
on the Stour," by Constable; a landscape, by John Sell Cotman;
"The Mill Pond" and "Waterloo Farm," by Old Cromie; a beautiful
water color, by David Cox; "The Terrace of Haddon Hall;"
Etty's "Bivouac of Cupid and His Company;" a portrait by
Gainsborough, another by Lawrence, three typical Morlands, a
water color of Westminster Abbey, by Roberts; a landscape on
Hampstead Heath, by John Stark; the "Mercury and Argus," of
Turner; a "Group from the Village Festival," by Wilkie; a land-
scape by Richard Wilson, a portrait by Romney and two by Rey-
nolds, and a landscape by the preacher-painter, John Thomson, of
Duddingston. The modern Dutchmen were represented in oils
and water colors by Adolphe Artz, Johannes Bosboom, Jongkind,
Mauve, Jacques Maris, Mesdag, Metting, Neuhuys, Tholen,
Weissenbruch, Margaretha Roosebaum and Thérèse Schwartze.
In addition to "The Communicants," of Breton, were seen works
by Cazin, Monticelli, Hervier, Ribot, Isabey, Henner, the master-
piece known as "La Source," Harpignies, Fantin-Latour, Diaz,
Delacroix, Decamps, Fortuny, Daubigny, Couture and six Corots,
each a gem. Some modern English painters appeared, among
them John Macallan Swan, with three examples; Ernest Potton,
an Anglicised-American; J. A. O'Connor, of Dublin and Albert
Moore. There were works by members of the Royal Canadian
Academy, John Hammond, Robert Harris and William Brymner,
an example of Wyatt Eaton, and others by Baron Gleichen-Russ-
wurm, Karl Kronberger and Carl Seiler. As may be seen, the se-
lection, while limited as to numbers, quite well expressed the art
of to-day. The catalogue was well made, its only deficiency being
that it did not name the owners of the pictures specifically.

Most collectors on this side of the border know in a general way
that there are fine art collections in Canada. Exactly how fine
these arts are, however, few probably are aware. For choice
quality, the great Canadian collections are conspicuous. Indeed,
I believe the leading collectors there get the choice of much which
comes from Europe in the way of pictures before the invoices are
broken out for inspection in New York. It has been said that the
Canadians are more English than the English. They certainly are
thoroughly English in that sentiment which has made Great
Britain the richest repository of private art collections in the
world. It was a Canadian collector, Sir Donald A. Smith, who
created the era of high prices for Jules Breton on the Western Con-
tinent, when he purchased "The Communicants" at the Morgan sale
for \$45,500. I am reminded of this fact by the receipt of a cata-
logue of the Art Association of Montreal of its seventeenth loan
exhibition, on the occasion of the opening of the new gallery of
the association by the Governor-General and Lady Aberdeen.
"The Communicants" being one of the pictures loaned for the
occasion. There were in all 93 pictures, in oil and water-colors,
exhibited, loaned by Sir Donald A. Smith, the President of the
association, the Vice-President, Mr. E. B. Greenshields, Messrs. R.
B. Angus, Samuel Bell, David Morrice, James Burnett, Samuel
Coulson, W. R. Eimendorst, W. J. Learmont, Duncan McIntyre,
Charles G. Hope, S. F. Morey, Frank Newby, John O'Flaherty,
George Olds, John Popham, R. G. Reid, C. E. L. Porteous, James
Ross, Andrew T. Taylor, F. Wolferstan Thomas and W. C. Van
Horne. Other contributors were the Hon. G. A. Drummond, Dr.
A. A. Browne, Dr. William Gardner, Dr. Francis J. Sheppard,
Laurie & Co. and W. Scott & Sons, the dealers. In addition were
shown some fifteen Chinese and Japanese bronzes of rare
quality.

* * *

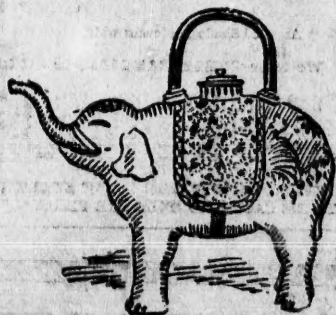
QUAINT, QUEER CERAMICS

Art Pottery at the Art Gallery.

The collection of Japanese and Chinese pottery now exhibited in the new art gallery is almost unique in the history of ceramics. It presents a remarkably complete series of the productions of Japan both in pottery and porcelain, collected during the last twenty-two years. Upon the teacup, a vessel found in every household from palace to hovel, the Japanese have lavished that exquisite skill in workmanship and dainty decoration that everywhere characterizes their productions, and which of late has so extensively influenced the art of other countries.

Although the present collection is chiefly from Japanese furnaces it includes a number of specimens of Chinese manufacture, among them many of value and interest, while the few examples of metal ware, admitted because completing the illustrative series, are generally choice and old.

The term 'teapot' has been taken rather more broadly than as used, in its native equivalent, by the Japanese themselves, who apply different words to the tea-containing vessel and to that, perhaps identical in form and material, from which the boiling water is poured upon the leaves. The public of Montreal are exceptionally fortunate in being able to examine this collection, perhaps the largest and most varied in the world, not even excepting the famous collection of the Emperor of Russia, which the owner of the present collection helped to collect. We take a few examples out of over a thousand displayed, for illustration and description. A piece of decorated Kiyoto, made by the elder Kozan (Makusa) grandfather



DECO. BY Kiyoto.

of Makusa Kozan, now the great art potter of Japan, is shown at No. 1. It is a teapot in the form of a white elephant, with trappings.

No. 2, is the work of a later period of Makusa Kozan, who is still living but



MAKUSA KOZAN.

very old, and likely to leave no worthy successor. Teapot, dark green glaze with decoration of flowers and leaves.

No. 3, Old Ninsel ware, very rare specimen of one of the potters of a hun-



OLD NINSEL.

dred years ago. It is a charming little piece of pottery, gray fishes on a warm stone ground.

No. 4, Old, Sa'numa, about eighty years old, of the earlier decorative period, but-

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OLD SATSUMA.

terflies and sprays of flowers on a white stone ground, highly glazed—very handsome.

No. 5, Bird's-egg shaped teapot, ground pretty bird's-egg blue, Old Girsiojin, the God of long life, with head high where brains have extended it while striving to grant long life to his worshippers, the middle figure is the God of Glory, the left hand figure, the God of Content-



OLD G. JIN.

ment. On the other side is Bentin, the Goddess of Love, the God of Daily Food with the choice fish Tai and the God of Riches with his hammer and bag upon which, when he knocks, whatever his devotees pray for is supposed to come out.

No. 6, Chinese Cock in old blue, the



CHINESE COCK

base forms a field upon which the fowl stands. Date unknown, but very old. No. 7, is a dingy piece of pottery, the



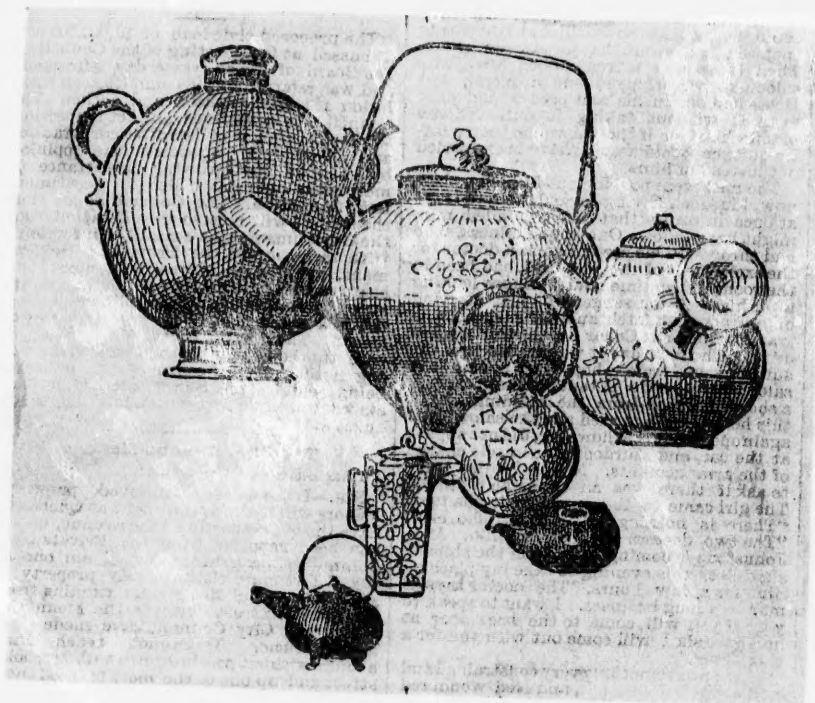
IMPERIAL CHRYSANTHEMUM AND CREST.

color of old Brown Bronze, but it has an exceedingly curious history. It bears the Imperial chrysanthemum crest and the triple leaf of the Imperial family. These pieces were used for one day only and then broken; it was treason, and brought death to possess one in the old days. How this piece escaped is not known, but when a Japanese native sees it he regards it with a feeling of reverence and a bow.

This piece follows the fashion and taste of the Imperial family, which was then simple, although elaborately decorated pottery was used by the people beyond the pale.

Prof. E. Morse, the great authority upon art pottery, will lecture at the art gallery with special reference to this collection, on Friday, Dec. 15, at 8.15 o'clock.

MEMORANDA.



Water Colors are marked thus †

